

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a promenade-toilette, of bronze cashmere. The semi-jacket is cut to fit the figure, and the skirt of the jacket across the fronts is cut in long battlements, which are faced with silk of the same color, and ornamented by one row of narrow silk braid. The back forms a polonaise.



No. 1.

The front of the jacket is trimmed with a long loose gilet, held up by a band of velvet ribbon, which is fastened under the side-seams, and ties in front by long loops-and-ends. A rolling collar of velvet, ending in points under the full vest, finishes the neck. A quilled frill of the cashmere forms a standing collar. Tight coat-sleeves, slightly puffed on the shoulder, with cuffs formed

by three narrow bands of velvet, edged with frill to match the collar. The skirt is full, caught up in one long puff, under which is arranged a narrow plaited flounce all around. This costume will require twelve yards of cashmere, one-half yard of velvet, four yards of velvet ribbon two inches wide.



No. 2.

No. 2—Is a house-toilette, for a young lady, of pin-striped or fine-checked woollen goods. The skirt of this costume is composed of alternate folds cut upon the bias of the material, and velvet or plain silk to match in color. The edge of the skirt is finished with a narrow plaited ruffle. The drapery is arranged to form paniers in front, and very much bunched up at the back (269)

in irregular puffs. The basque is a tight round corsage, bound with velvet ribbon, if the skirt is trimmed with velvet, or with a band of silk, if silk is used upon the skirt. Flat loops, of either velvet ribbon or silk, ornament the front of the basque, as seen in the illustration. Cuffs to correspond. A similar effect can be produced in trimming a costume like this by using wide worsted braid in bands upon a plain skirt, in place of the bias folds described

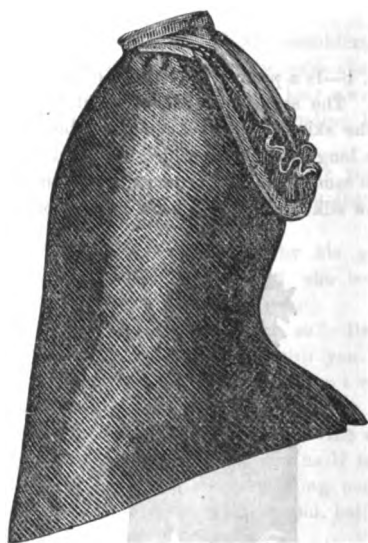
with plain to match in color the ground of the figured material. The skirt of this costume is formed entirely of the figured goods, laid in



No. 3.

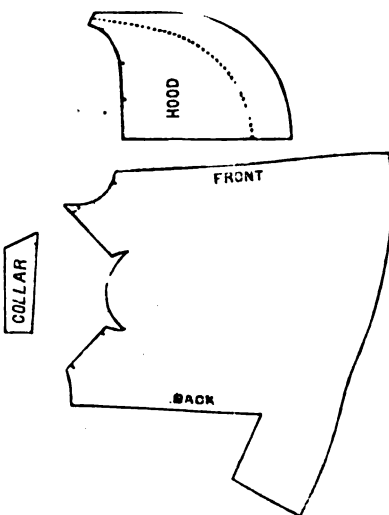
above: in this case the corsage will be trimmed with worsted braid of a narrower width to match. These wide worsted braids are very fashionable upon woolen costumes, either of cashmere or camel's-hair goods. Ten to twelve yards of cashmere, and four yards of velvet or silk, will be required. Of the quantity of braid, the width of the skirt and number of rows required will determine the number of yards.

No. 3—Is a combination-costume, for a young lady, of polka-dotted cashmere or foulard silk,



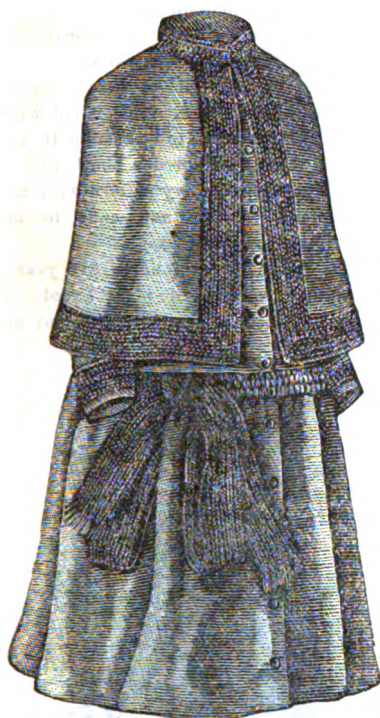
No. 4.—A.

box-plaits the entire length of the skirt in front and the sides; across the back the box-plaits form a deep flounce. The drapery, which is of the plain material, forms a short apron in front, and the back is sewed at the top of the



No. 4.—B.

plaited flounce, then turned up and arranged as seen in the illustration. The corsage is plain, back and front, as seen—with the three plaits



No. 5.—FRONT.



No. 5.—BACK.

in the back. The same in front of the figured goods. The box-plaits form the entire skirt of the basque. A waistband fastens in front with a buckle. Standing collar.

No. 4—Is a new and stylish wrap, of camel's-hair goods of the coarse and heavy kind. This garment is composed of three pieces, of which we give a diagram. The half of front, back, and sleeve are all in one piece, the only seam being up the back. The fullness at the back, from below the waist-line, is laid in a hollow plait. The Capuchin hood is all in one piece; and, for its better understanding, we give a diagram of



No. 6.

one-half of it, reduced. The dotted line shows where it gathers up to form the frill. The hood is to be lined with plain or plaided surah silk. A close standing collar fits the neck, and completes the garment.

No. 5.—We give the back and front view of a stylish coat for a girl of eight to ten years. It may be made of either plain, pin-striped, or checked cloth. This garment is cut coat-shape to the waist-line, where the skirt is added, which is gathered with three rows of gathers all around, as seen in the illustration. A deep cape, fitted to the shoulders, is trimmed with one row of very wide worsted braid; same trims the cuffs

of the sleeves, and forms the bow-and-ends at the side, as seen in the front view. The sleeve may be gathered or plain at the cuffs: we give



No. 7.

both styles. A straight standing collar completes the wrap. Button with large bone buttons.

No. 6.—A pretty costume for home or the dancing-school, for a little girl of eight to ten years, made of plain and figured cashmere. The waist is cut in the Princess style a little below the waist-line, where the skirt, which is of the figured material, is gathered and joined to the waist. A scarf-drapery is arranged to pass through a loop or buckle on the left side, and

ties in a big bow-and-ends at the back. Cuffs of the same. The frock fastens at the back with tiny buttons. Close standing collar.

No. 7.—For a little girl of five to six years, we give a cashmere dress. This is cut with the long waist, which seems to be coming in fashion again. To this is gathered a short full skirt, which is braided in a wavy pattern with narrow worsted braid. Collar and cuffs to match. Frock buttons down the back.

No. 8.—For a boy of four to five years, we give a pretty costume of plaid tweed. Long coat-waist, pointed in front, and round at the



No. 8.

back, with box-plaited skirt. Collar, cuffs, and pocket-flaps of velvet, edged with a narrow braid. Small bone buttons.

EMBROIDERY FOR TABLE-COVER, CURTAIN, Etc.

BY MRS. JANE WEAVER.

In the front of the number, we give a design which may be used indifferently for a Border for a Table-Cover, Border for a Curtain, etc. As will be seen from the illustration, the border is worked over a damask design, or a wide woolen curtain-trimming may be used for the foundation.

The long straight lines are made by placing Berlin wool on the design, and catching it down at intervals with single stitches worked in silk. The rest of the design is worked in chain and long stitches.

On the same page, we give a design for inser-

tion, in embroidery. The groundwork is cashmere, and the embroidery is silk of a darker shade, the stitches used being satin, button and eyelet holes. This forms a pretty trimming on a girl's cashmere frock. Or it may be used for several other purposes, according to taste.

PAOLA JACKET: WITH SUPPLEMENT.

BY EMILY H. MAY.



We give here the latest novelty in a Jacket, suitable for early spring-wear—a very stylish affair indeed. It is called the "Paola Jacket."

Folded in with the number is a SUPPLEMENT, on which the pieces of which this jacket is made are given, full size. They are, as will be seen, eight in number, viz:

- No. 1.—HALF OF FRONT.
- No. 2.—HALF OF BACK.
- No. 3.—HALF OF SIDE-BACK.
- No. 4.—HALF OF SIDE-FRONT.
- No. 5.—QUARTER OF KILTED SKIRT OF JACKET.
- No. 6.—HALF OF WAISTBAND.
- No. 7.—HALF OF ROLLING COLLAR.
- No. 8.—WHOLE OF SLEEVE.

There are no seams allowed, and we have only given one-quarter of the kilt, on account of want of room; but no more is really necessary. This jacket should be made of a small-checked tweed, and trimmed with narrow worsted braid, two rows, stitched down by machine. Bullet-shaped bone buttons.

We also give, on the SUPPLEMENT, two new designs in embroidery, for full descriptions of which see below.

EMBROIDERY DESIGNS ON SUPPLEMENT

BY MRS. JANE WEAVER.

In addition to the dress-pattern given on the and exceptionally graceful designs in embroidery. SUPPLEMENT, we give, also, this month, two new 1. CONVENTIONAL DESIGN OF ORANGES AND

all in a small basin, and beat it up until it is very light and white. Beat four ounces of butter to a cream, put it into the pudding, and ten drops of essence of lemon. Beat all together for five minutes. Butter a mold, pour the pudding into it, and boil for two hours. Serve with or without wine-sauce.

Molasses Pudding (Very Light and Digestible).—One-half pound of flour, one ounce of suet, finely chopped, one quarter-pound of molasses, a pinch of salt, one teaspoonful of ginger, one teaspoonful of baking-powder. Mix, cover with greased paper, and steam three hours, taking care that it never stops cooking. The baking powder is home-made. The pudding should be like sponge-cake.

Oranges Whole in Syrup.—Six ounces of white sugar, one gill of water, the juice of two lemons and the rind of one, and of half an orange peeled very thin. Boil until the syrup clarifies, and pour hot over eight oranges peeled to the pulp. When cool, they are ready for use. They look prettier when the syrup is colored with cochineal.

Three-Minutes' Pudding.—Bake in a very sharp oven three minutes only. Two ounces of flour, one and a half ounces of sugar, two eggs, two small teaspoonfuls of baking-powder.

CAKES.

Short-Cakes.—One pound of sifted flour, quarter-pound of butter, and half as much lard, very little salt, a pinch of soda, well dissolved in just vinegar enough to cover it; work all well together, with ice-cold water enough to make a stiff dough; roll it into paste half an inch thick; cut it into round cakes; prick the top with a fork, and bake in a quick oven.

Ginger Cake.—Pound and a half of flour, half-pound of butter, three-quarters of a pound of lump-sugar, powdered, one and a quarter ounces of ground ginger, half a nutmeg, two eggs, a little piece of ammonia, dissolved in enough warm milk to mix the whole into a stiff paste; roll out thick, and cut into cakes, and bake in a brisk oven.

Seed Cake.—Take three-quarters of a pound of flour, quarter-pound of butter, quarter-pound of sugar, half-ounce of caraway seeds, two teaspoonfuls of baking-powder, two eggs, and a little milk. Mix the cake according to the directions given for plum-cake, substituting the caraway seeds for the currants or raisins.

Currant Cake.—The whites of six eggs, one cup of sugar, two of flour, half a cup of butter, half a cup of sweet milk, one teaspoonful of cream-tartar, half a teaspoonful of soda, one cup of currants. Rub the butter and sugar to a cream, add the milk, flour, and beaten whites, a little at a time, till all is in.

Cold-Water Cake, to make at the same time: One cup of butter, two of sugar, one of cold water, two cups of raisins, chopped fine, three and a half cups of flour, one teaspoonful of cloves, one of cinnamon, one nutmeg, half a teaspoonful of soda, and the yolks of six eggs, well beaten. Flour the raisins well.

SANITARY.

Toast-Water.—This simple and useful beverage, like many other simple things, is too frequently very badly made, and has acquired a bad reputation from the crumbs of charcoal-like character, or little sodden morsels of bread, which too often are found floating on the surface. To remedy these defects, take care that the crusts from which toast-water is to be made shall be only a nice deep brown, never allowed to catch fire or blacken in the toasting, and allow them to grow quite cold before immersing them in nice fresh-filtered water. Whenever, from any cause, there are morsels of bread floating on the water, strain it through muslin. The drink should be made an hour before it is wanted, and never be used after standing twelve hours. Serve it in a water-bottle of clear glass.

The Uses of the Lemon.—A piece of lemon bound upon a corn will relieve it in a day or so. It should be renewed

night and morning. The free use of lemon-juice and sugar will always relieve a cough. A lemon eaten before breakfast, every day, for a week or two, will entirely prevent that feeling of lassitude peculiar to the approach of spring.

Cough Remedy.—Take one ounce of Irish moss, soak it as you would for blanc-mange, then boil it about ten minutes; in two quarts of water, add the juice of six lemons; sweeten to taste, and strain. Drink it freely; it will nourish and relieve.

Hoarseness can be removed temporarily by dissolving in the mouth a small piece of borax, about the size of a green pea, or about three-fourths of a grain, and slowly swallowing it. It produces a profuse secretion of saliva, and affords relief. Good for singers or speakers.

For Chapped Hands.—Mix together equal quantities of rich cream and strong vinegar, and rub it over your hands every time you wash them.

FASHIONS FOR MARCH.

FIG. I.—HOUSE-DRESS, OF PLAIN AND BROCADED CURRANT-COLORED SATIN. The underskirt, of the brocade, has no trimming except a narrow knife-plaiting at the bottom. The tunic is full and carelessly draped, and is of the plain material. The bodice is of the brocade, and has plaited bands of the plain satin reaching from the shoulders to the bottom.

FIG. II.—WALKING-DRESS, OF SOFT PLAIN AND FIGURED BLUISH-GREEN WOOLEN MATERIAL. The underskirt is of the plain material, laid in lengthwise plaits. The tunic is of the figured woolen goods, much draped, a panier formed on one side, and the skirt falling square at the bottom behind. The bodice is of the figured goods, made plain, with points back and front. Hat of the plain woolen, with dark-red feathers, the color of the figure in the dress.

FIG. III.—HOUSE-DRESS, OF DUST-COLORED FOULARD. The underskirt is of plain foulard, laid in wide side-plaits, alternating with stripes of dark-mauve velvet. The tunic is of figured foulard, made quite full and plaited at the waist, and drawn back in festoons. It is looped by a band of mauve velvet, to form a full puff at the back. The bodice is of the plain foulard, with a full plastron of the figured material, and has a pointed bodice of the mauve velvet. The collar and cuffs are likewise of the velvet.

FIG. IV.—WALKING-DRESS, OF GRAYISH-BLUE CAMEL'S-HAIR. The skirt is of camel's-hair, striped with red. A full quilling of plain camel's-hair is around the bottom. The overskirt is laid in scarf-plaits in front, and is loosely draped and short at the back. The bodice is full in front, with a kind of shawl-drapery, which is slipped in at the waist. Straw hat, trimmed with grayish-blue velvet ribbon and straw-colored feathers.

FIG. V.—VISITING-DRESS, OF TERRA-COTTA COLORED SURAH. The skirt is trimmed with moderately wide ruffles, simply gathered. The tunic is long in front, and is ornamented with a full quilled trimming of the surah. At the back it is simply draped. The mantle is gathered slightly in front, has the sleeves set in high at the shoulder, and is ornamented with the quilled material, as on the tunic. Felt hat, of terra-cotta color, with feathers of the same color, and a band of darker velvet.

FIG. VI.—WALKING-DRESS, OF SEAL-BROWN SUMMER CLOTH. The double skirt is plain in front, and also has a plain apron-front over it. The plaited back has a full drapery over it. The bodice is made with a waistband, pointed in front, and the basque opens at the sides, to make room for the full drapery. The vest is of brown plaited silk. This is a beautiful dress for mourning made of black cashmere or Henrietta-cloth, with the apron-front

and vest of black crêpe. Brown straw hat, trimmed with nasturtiums.

FIG. VII.—**VISITING-DRESS, OF BLACK AND WHITE STRIPED FINE WOOLLEN.** The skirt is made of six ruffles, edged with white trimming-lace. The polonaise is tight-fitting, opens in front to show the skirt, and is a good deal draped at the back. It is trimmed with black velvet, and fastened with a steel ornament. The vest is of white lace. Bonnet of white straw, lined and trimmed with black velvet.

FIG. VIII.—**WALKING-DRESS, OF ZEPHYR-CLOTH AND BROCHÉ.** The skirt is black, broché with large pansies, and laid in plaits. The overdress is of heliotrope-colored zephyr-cloth. The jacket-bodice opens in front, with a puffed vest, forming draperies of the overskirt, which is much looped at the back. The jacket is machine-stitched near the edge. White straw hat, trimmed with black velvet and heliotrope-colored feathers.

FIG. IX.—**HOUSE-DRESS, FOR MORNING, OF BLACK TAMOIR.** The skirt is formed of a series of narrow tucks. The draped paniers cross in front, and the back is made in waterfall-style. The bodice is pointed in front, has the waterfall-draperies attached at the back, and has a collar and front trimming of black crêpe. This style looks well in any color.

FIG. X.—**WALKING-DRESS, OF DARK-BLUE MOUSSELINE DE LAINE.** The skirt is trimmed with six rows of wide worsted braid of the color of the dress, spotted with a dull-red. The overdress is open in front, and is very full and carelessly draped. The bodice opens jacket-fashion over a vest of the material of the dress. A narrow band of dark-blue satin ribbon is tied around the waist at the right side in long loops. Hat of dark-blue straw, trimmed with one small feather and loops of the blue braid.

FIG. XI.—**SWISS BODICE, OF CREAM-COLORED CASHMERE OR SCRUB.** It is slightly gathered at the waist, and is laid in plaits, which fall beneath the black velvet or plush over-jacket. This jacket opens in front, is cut up high on the shoulders, and is fastened at the waist and under the collar with velvet ribbons, with crocheted acorns at the ends. Full Swiss sleeves, with velvet cuffs. This jacket might be made of silk or cashmere of any pretty color.

FIG. XII.—**BACK OF PELERINE, OF BLACK OTTOMAN SILK.** The sleeves are set in high at the shoulders, and the pointed hood is lined with old-gold satin, has old-gold satin revers, and a bow of the same color at the bottom.

FIG. XIII.—**WALKING-DRESS, OF PLAIN AND FIGURED GRAY WOOLLEN MATERIAL.** The skirt is of the plain stuff, and is covered with wide and narrow bias folds. The overdress is of a darker shade of gray, figured with the lighter shade, has a draped front, and falls full and low on the skirt at the back. Some of the plain gray material is draped with it on the left side. The bodice is of the figured woollen, opening over a vest of the plain material, which is closely braided in gray. Hat of gray felt, trimmed with feathers of the same shade, and a band of velvet of a darker shade.

FIG. XIV.—**BODICE, OF BLACK BROCADED VELVET.** It is made with a point in front and plaited basques at the back. The side-forms of the basque do not join the centre one. Sleeves set in high at the shoulder. Silk dress of silver-gray. Silver-gray straw hat, trimmed with black velvet and silver-gray feathers.

FIG. XV.—**FRONT OF PELERINE, OF OTTOMAN SILK.** It is trimmed with a chenille fringe, has a high standing collar edged with ruchings of black lace, is lined with quilted satin of old-gold, and has an old-gold ribbon bow at the throat.

FIG. XVI.—**WALKING-DRESS, OF BROWN CLOTH, braided in gold, or of grey cloth, braided in silver.** The plain skirt has several narrow rows of braiding. The tunic is also braided, and at the back it is full, but little looped,

and turned under at the bottom. The very stylish visette of the same cloth is also braided to correspond with the skirt and tunic.

FIG. XVII.—**GRAY FELT BONNET,** with several rows of gold braid around the edge, trimmed with gray satin ribbon and pink flowers.

FIG. XVIII.—**BLACK FELT HAT,** trimmed with a rich Oriental striped material.

General Remarks.—During the winter, the brighter and lighter colors have been noticeable for street-wear, and even this early in the season we see indications that, although the very dark greens, blues, browns, etc., which have held away so long, are still worn, yet all these colors, in all varieties of shades and tints, are becoming popular. But dark or light is quite a matter of taste; even the brightest tints that are worn are in good style, as they are no longer of the hard metallic hues popular some years back. Combinations of figured and plain goods are even more popular than they have been; but if these materials are not of the same color—they may be of different shades—care must be taken that the colors harmonize.

Cloth of a light quality is very popular this spring, and the color is frequently light also. Some of these cloths are plain, others rough, with small speckles on them like the chevots, tweeds, and heathers, and others have diagonal lines. Dark-red—but very dark the red must be—is used for these dresses; moss-green, dust-color, fawn-color, chestnut-brown, are all fashionable.

Braiding is still used on these tailor-made gowns; but many are very stylishly plain. The drapery is necessarily scant, or the garment would be too heavy. The back of the skirt is often laid in box or side plaits from the waist down, without any drapery.

Tucks are used not only for cloth dresses, but for dresses of all materials, except perhaps for silks, when they do not seem so appropriate as flounces and puffings.

The bodices of nearly all out-of-door dresses are made with either plaits at the back or with the plain postillion basque, with a point in front, and cut short on the hips.

The summer goods are in the usual great variety, and come with plain and figured materials, as those of the winter. The percales, gingham, and chintzes are very pretty, and these will generally be made up with shirred waists, tucked or ruffled skirts, and short or long overskirts, as may be fancied.

Embroidery and the beautiful imitation laces will be largely used on all summer-dresses of cotton or linen material.

White dresses will be very much worn. Many of them will have the skirts made entirely of the embroidery which now comes for that purpose.

Summer-silks, gromadines, nun's-velvets, etc., will be made up somewhat like the winter-gowns, but with less trimming generally, though that is a matter of taste.

Wraps for the warmer weather will be decidedly shorter, especially at the back; but many mantles, while reaching not much below the waist-line or the tournure, will be quite long, though narrow in front.

Bonnets still are close to the sides of the head, and high, or trimmed so as to have the appearance of height; but the extreme of fashion, which was so unbecoming earlier in the season, has given place to a more rational style, and the best-dressed women have adapted their bonnets to suit their faces.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The innovations of the season, so far, are fortunately all in the line of simplicity. We seem to be returning to the

blissful days of forty years ago, when ladies wore straight full skirts and plain tight-fitting corsets. I have just seen a severely plain yet tasteful dress, intended for a young Parisian lady, which is simplicity itself. It is composed of gray faille. The skirt is laid in flat full folds at the waist, the folds being unconfined at the hem. The skirt is short, not even touching the ground all around. The corset is plain, tight-fitting, and is cut with a round waist. A broad scarf-sash of gray surah, a shade lighter than the dress, is tied around the waist, finishing in two loops and long ends at the left side of the back of the corset. The ends of the sash are drawn together, and are finished with long sewing-silk tassels. This is the first positive move that I have seen in the direction of plain dressing, and I hope that the movement will be fully successful.

Cloth suits are now made with a deep-pointed draped overskirt in front and at the back. Between these two divisions of the overdress there is a wide space at either side, within which the underskirt of the same material is seen, striped with bands of trimming set around the skirt. Earlier in the season these bands were of fur, contrasting in color with the dress. Thus, chinchilla-fur was used on mignonette-green, black or pale-gray Astrakhan on brown, etc. Passementerie of the same color as the dress, interwoven with gold, is now employed for the striping of these suits, the style of which is very pretty and easily imitated. A similar effect is produced in the underskirts of evening-dresses by sewing together a finger-wide velvet ribbon and a lace insertion of the same width, placing them alternately. I have seen a lovely ball-dress lately, with the underskirt in that style, composed of pale-blue velvet ribbon and Valenciennes insertion. Almost all evening-dresses, even for married ladies, are now made with short skirts. This style is rendered almost obligatory by the lightness and fragility of the materials employed. Tulle is so greatly in favor now that it is worn not only by young girls, but by married ladies also. Of the latter class even, only those who can afford to have a ball-dress renewed after every wearing care to have their tulle toilettes made with trains, as the delicate material gets crushed and ruined in a single evening when the dress is made long. Pale-blue tulle is very fashionable, trimmed with wreaths and garlands of very pale-pink roses. The skirt-front may be in lace over pale-blue, the lace being slightly draped and dotted with pendant ornaments—the so-called pampilles—in pearl or looking-glass beads. Short dresses in tulle have the back of the skirt covered with wide tucked flounces or with narrow plaited ones. The front of the skirt is arranged in draperies or flat perpendicular folds, and the whole is much ornamented with flowers. A very pretty dress has the skirt in white tulle entirely composed of narrow plaited flounces. With this is worn a Swiss bodice and very wide sash in deep-crimson surah. The same dress, in pale-blue tulle and pale-blue surah, formed a dainty and becoming toilette for a youthful blonde.

Satin-merveilleux and surah are, however, but little worn, the more fashionable material nowadays being the long-neglected faille. Nun's-veiling, in the heavier qualities, is a good deal used for demi-toilettes for young girls. Bougainville and Sicilienne are also much in vogue for corsets and overdresses. The most superb ball-dresses for married ladies are in colored velvets, embroidered by hand in a slender pattern around the edge of the opening in front. The work is executed in beads matching the material in color, and enriched with threads of gold or silver. A very tasteful and simple way of making a velvet dress is as follows: The skirt, made with a long train, is caught up in front to a distance about a quarter of a yard from the floor, thus showing an underskirt of satin, covered with a wide lace flounce. A black velvet combines well with a black lace flounce over white or pale-blue satin, and ruby velvet should have the underskirt in pale-pink satin, the

flounce being in white lace. This is one of the latest styles introduced by Worth. The spring dinner-dresses are, however, in less cumbersome materials than velvet, rich brocaded satins being the latest in vogue. The new designs are very superb, large yellow rosebuds strewn over a dark-brown satin ground, and groups of tulips in all kinds of vivid colors on a black satin one, being two of the more artistic patterns.

Some of the new beaded materials are very handsome and very durable, but are too expensive for any ordinary purse. There is a heavy black net now shown, closely interwoven with jet beads, which is simply imperishable and is exceedingly brilliant in effect: but it costs twenty-five dollars a yard. It is used for corsets merely, finished with a deep jet fringe. Another material, in red-gold beads on a black ground, is used for jerseys, and the corset composed of it is bordered with a flat passementerie in large beads to match. This is less expensive and is very effective.

For evening-dress wear, in the matter of artificial flowers, Worth is using many-colored morning glories in all their natural varieties of tint, daisies, laburnum-blossoms, and also the brilliant scarlet blossoms and coral-like buds of the pomegranate-flower. This last he employs in large branches, and the effect of it, laid against a flat plaiting of dead-white tulle, is extremely beautiful. He uses flowers on his tulle ball-dresses only, silks and satins and velvets being trimmed with bead embroideries and passementeries and fringes. A new and exquisite style of trimming ball-dresses in faille, which he has just introduced, is to have all the draperies and loopings of the dress held in place by clusters of ostrich-feathers, matching the hue of the material precisely.

Locketts are coming into fashion again, and are worn suspended from a black velvet ribbon tied closely around the throat. The later ones are of a long slender oval shape, and bear the owner's monogram in small diamonds on a background of dead-yellow gold, within a bordering of small alternate pearls and diamonds.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S CLOAK, OF DARK-RED OPERA-FLANNEL. The cape is draped at the back, with two black velvet rosettes. This cloak is also pretty for summer-wear, made of gray or beige alpaca. Black straw hat, trimmed with dark-red ribbon.

FIG. II.—GIRL'S DRESS, OF NAVY-BLUE SERGE. The skirt consists of two kiltings, and the blouse-waist is of blue serge, opening at the neck over a chemisette. The plaited collar and bow are of navy-blue silk. Straw hat, trimmed with navy-blue ribbons.

FIG. III.—GIRL'S DRESS, OF FAWN-COLORED CASHMERE. The skirt is kilt-plaited, as well as the long loose blouse-waist which falls over the skirt. The jacket for outdoor-wear is of brown cloth, made in the Louis XVI style, and has a large collar of fawn-colored silk. Brown felt hat, trimmed with a large bow of ribbon.

GENERAL REMARKS.—As it is so frequently necessary to purchase articles for children somewhat in advance of the season, we give two spring or summer hats. The first is of white straw, trimmed with bands of black velvet, and a white handkerchief embroidered in colors thrown carelessly over the crown. The rim of the hat is bound with gathered velvet. The second hat is of gray straw, trimmed with gray velvet, and ornamented with three gilt butterflies, disposed lightly among the loops of gray velvet in front.



LES MODES PARISIENNES
MARCH, 1885. OPENING



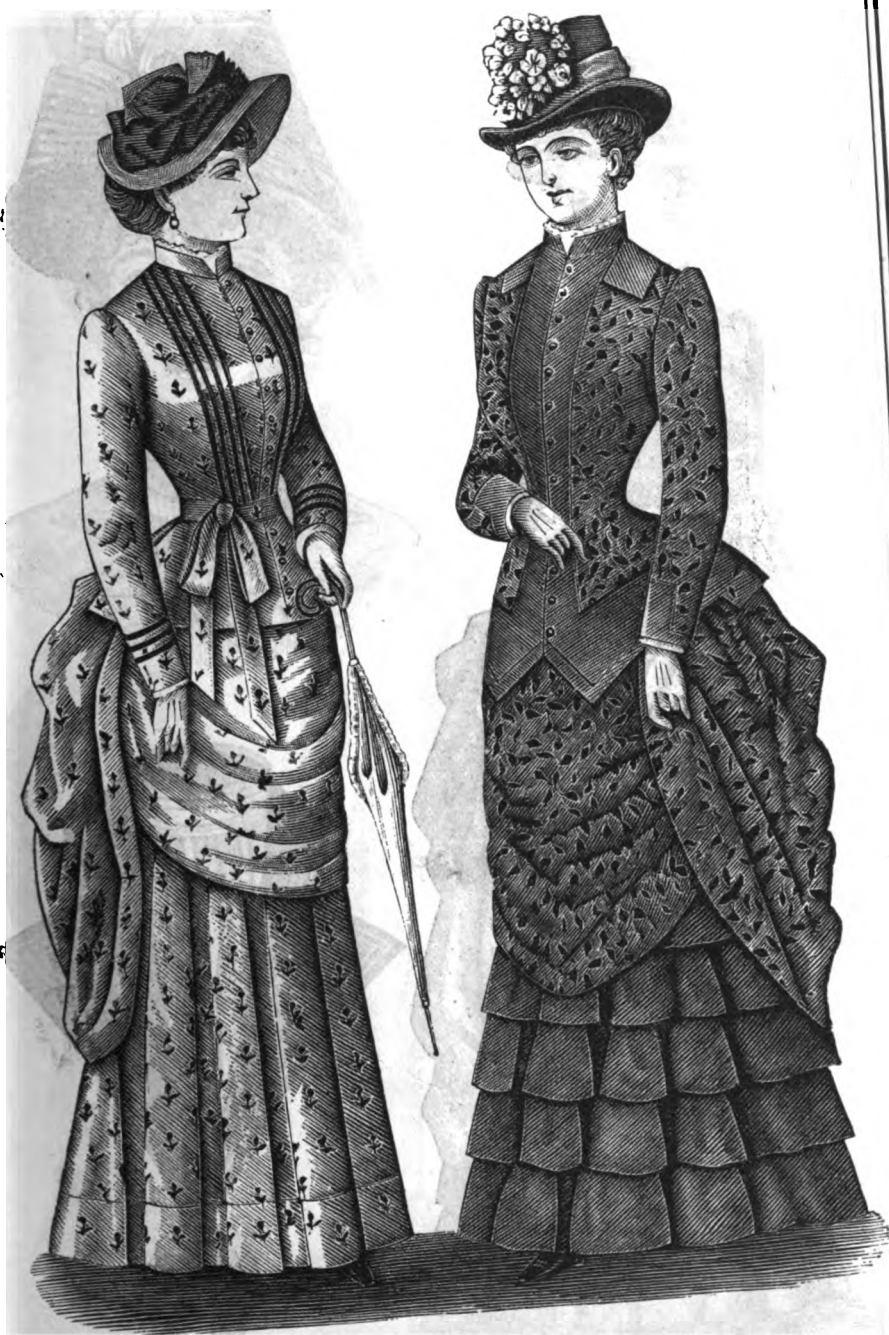
PETERSON'S MAGAZINE.
THE CONSERVATORY



CHILDREN'S FASHIONS FOR APRIL. GIRL'S HAT. GIRL'S COLLAR. CUFF.



LATEST STYLES FOR SPRING WALKING-DRESSES.



LATEST STYLES FOR SPRING WALKING-DRESSES.



PROMENADE-DRESS FOR SPRING. HAT. NEW-STYLE PLASTRON.



VISITING-DRESS FOR SPRING. BONNET. NEW-STYLE PLASTRON.



SPRING TOILETTE.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a new model for house or walking costume. It is made of gray mousseline de laine—nun's-veiling. The tablier is of duchess-

nun's-veiling, if preferred, using only the surah for the front width. Polonaise with side-festoons. The bodice is full from shoulder to waist, and this fullness forms the festoons or hip-drapery. The semi-waistband comes from the side-seams only.



No. 1.



No. 2.

gray surah satin, arranged in diagonal plaits in front, straight plaits at each side and the back. These side and back plaits may be made of the
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The collar is of velvet, and only comes to the shoulders in front. The drapery of the polonaise at the back is looped in shawl-form, and is gath-

erod on one side into bows-and-ends of narrow velvet ribbon. Down the front of the skirt is a cascade of éru lace. The bottom of the skirt is edged with a pointed ruffle of the surah satin. The chemisette is of cardinal-red satin, laid in

stitched on the edge—tailor-fashion. Standing collar, of velvet. The jacket may be like the skirt or like the overskirt—it is a matter of taste and expense. For the coming season, we would advise the jacket made of the material of the overskirt. A velvet vest might be added to the jacket.

No. 3—Is a costume of diagonal serge in any self-color. Our model calls for myrtle-green. The skirt of this costume is perfectly plain, and trimmed with seven rows of velvet ribbon or wide worsted braid—the bottom row edged with a tiny knife-plaiting, showing but little from under the lower band. The overskirt is arranged in the shawl-shape in front, looped very high



No. 1.

fine plaits. Tight coat-sleeves, with plaited cuff of gray surah. This model is suitable for any soft woolen goods, combined with surah silk or satin, or it may be carried out in sateens of plain and figured designs.

No. 2—Is a walking-costume, of velvet or velveteen for the skirt and jacket, with cashmere or camel's-hair goods for the overskirt and under-waist. The skirt of this costume is perfectly plain, with two tiny knife-plaited ruffles edging it, made of the material of the overskirt. The overskirt is simply hemmed and arranged as seen in the illustration—short and full, to display the velvet underskirt. The jacket is perfectly plain,



No. 4.

upon the left hip, and draped over the basque-bodice. The back-drapery hangs quite straight, and the fullness is arranged upon the basque, high upon the waist-line. The bodice is trimmed with bands to match the skirt, arranged to form

a plastron. Folds of the serge finish the edge. Cuffs to match. Standing collar. An oxydized clasp ornaments the skirt, on the hip, where the front-drapery is plaited. Twelve to fourteen yards of serge will be required. The quantity of braid or velvet must be determined by the length and width of the skirt. It is not necessary that the skirt shall be trimmed all around higher than the third row.

No. 4—Is a pretty and simple model for a pongee or small-checked woollens, also suitable for sateens or zephyr-cloths, in checks or small stripes,



No. 5.

combined with plain. The skirt of this costume is composed of three deep kilt-plaited flounces, with a narrow one edging the bottom of the skirt. If the costume is of plain and checked material, make the skirt of the plain. The overskirt is of the check. A short apron-front and long drapery at the back. Plain basque-bodice, cut away in front, and fitted over a vest of the plain material. Cuffs to match. Standing collar. Tiny pearl buttons, and a pearl buckle to place on the left hip, where long sash-ends of ribbon ornament the drapery of the overskirt. If this costume be

made in pongee, make the vest, collar, cuffs, and sash-ends of velvet of a contrasting color.

No. 6—Is an indoor-costume, of plain and figured sateen. The tablier is trimmed with narrow knife-plaited frills of the plain sateen, headed



No. 6.—FRONT.

with two embroidered flounces. These plaited frills are continued all around the skirt, though only half as high as across the tablier. The overskirt is of the figured material, and the front is arranged in double puffs, and ornamented on the left side with long loops of narrow satin ribbon



No. 6.—BACK.

to match. The back-drapery is arranged to form one large puff over the tournure, and the end falls straight, as seen in the illustration. The whole is edged with the embroidered muslin flouncing. Torchon lace may be used instead of



No. 7.

the embroidery. The bodice is pointed in front, and has a coat-tail basque at the back. Narrow knife-plaited frills form the plastron upon the bodice, and cuffs of the tight coat-sleeves. Six yards of figured and eight yards of plain material will be required.

No. 6—Is the back and front view of a blouse-dress for a little boy of four to five years. To be made of navy-blue or white tennis-flannel, and



No. 6.

trimmed with worsted braid, as seen in the illustration.

No. 7—Is a pretty and new design for a street-costume for a little girl from four to six years. It is made of diagonal serge of any solid dark color, and trimmed with rows of worsted braid upon the skirt, which is box-plaited upon the elongated waist. The waist is double-breasted. A deep collar, edged with three rows of braid, cuffs to match, and waistband of the same, completes this little costume.

No. 8—Is a blouse, of cream flannel, for a little girl or boy. It is embroidered in crewel-wools.



No. 9.

The blouse fastens at the back; the front is full into an embroidered plastron. The kerchief is scarlet flannel, with a cream-colored border.

No. 9—Is a pretty blouse-dress, for a little girl of four years, made of figured de-laine or plain cashmere. Two box-plaited flounces form the skirt, and the blouse-waist is arranged upon a closely-fitting lining, as seen. Several rows of gathering fit it to the neck, and the fullness is allowed to fall over the waist-line. A butterfly-bow of velvet ribbon is put upon the right side. The sleeves are finished at the hand by a puff and a band of velvet ribbon above the puff. Lace around the neck and sleeves.

THE "BEATRICE" BODICE.

BY EMILY H. MAY.

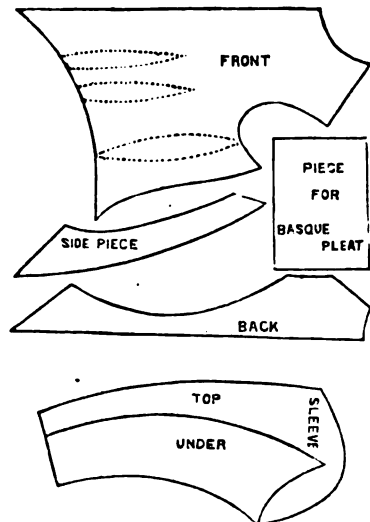
We give here the newest and most stylish bodice of the season, called the "Beatrice," after the Princess Beatrice, daughter of Queen Victoria. It may be made of any suitable



material, to be chosen according to the fancy or the taste of the lady who is to wear it. Folded in with the number is a SUPPLEMENT, containing diagrams, full size, from which to cut it out. If we have any new subscribers who are not practiced in thus cutting patterns, we refer them to the January and other numbers, in which a full description of the process is

given. We reproduce here, for such ladies, a reduced copy of the diagrams on the SUPPLEMENT.

The principal novelty of this very stylish bodice consists in the three hollow plaits at the back. The pattern—No. 5—of one of these we give. They should be slightly padded with horsehair at the top, so as to keep them out from the bodice. The bag-plastron—not included in our pattern—can be adjusted at pleasure.



It can be of a different material from the rest of the bodice. Our SUPPLEMENT gives:

No. 1.—HALF OF FRONT.

No. 2.—HALF OF BACK.

No. 3.—HALF OF SIDE-BACK.

No. 4.—UPPER AND UNDER PART OF SLEEVE.

No. 5.—ONE PLAITS FOR THE BACK-BASQUE.

A gathered Fedora vest is put under the collar, and fastened at the waist-line by a tab and button.

We also give, on the SUPPLEMENT, some beautiful designs in embroidery, a description of which will be found on elsewhere.

COLORED PATTERNS IN CROSS-STITCH.

BY MRS. JANE WEAVER.

In the front of the number, we give four designs—two large and two small—in the now-popular cross-stitch. They are as follows:

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1. **CROSS-STITCH BORDER.**—This quaint design represents a cock, squirrel, and stork, each set in panels with fancy frames. It can be re-

portions of twelve pounds of ice and six pounds of salt, should be put in between the tin and the flower-pot, leaving a little—about three inches in depth—to go underneath the tin. Stop up the hole in the flower-pot with a lump of salt. The tin must be turned round with velocity; this can be done by placing one finger on the top of the tin firmly, and working it round and round. The top should be taken off in about ten minutes, so that, with a long-handled spoon, the mixture which has frozen to the sides and bottom may be scraped off and stirred in with the rest until all is evenly frozen. When finished, if the mixture has to wait some time before being eaten, it should be placed in a vessel, with the salt and ice in proportions of twelve pounds of ice and two pounds of salt. Cover the whole well in a blanket, only removing it so as to add more freezing-mixture. There can hardly be a doubt that the mixture would freeze quicker in pewter ice-pots; but they are expensive, and the above answers very well.

Vanilla Ice-Cream.—Boil three-quarters of a pint of new milk, with a quarter of a stick of vanilla in it—having previously soaked in the milk for several hours—also six ounces of sugar; pour this gradually on to the yolks of three eggs, well beaten. Add three-quarters of a pint of cream, then stir gently in a jug, placed in a sauce-pan of hot water over a slow fire, as for a custard; when cold, freeze.

Biscuit Cream Ice.—To six yolks of eggs, well beaten, add gradually three-quarters of a pint of boiling milk, with one-quarter pound of sugar boiled in it; stir well, then add six sponge-cakes and one ounce of ratafia; beat well together, then pour in a quarter of a pint of cream; when cold, freeze.

CAKES.

Snaps.—One-half pound of salt butter, one-half pound of moist sugar, one-half pound of molasses and flour—more molasses than flour—and one and a half ounces of finely-powdered ginger. The butter, molasses, and part of the sugar to be made boiling-hot, and poured on the remainder of the ingredients, well mixed. Spread it very thinly with a knife on a sheet-tin which has been buttered, and bake. When done, to be taken off with a knife.

Easter Cakes.—Take four pounds of flour, two pounds of butter, two pounds of sifted sugar, eight yolks and four whites of egg, a teaspoonful of sal-volatile, and cinnamon to taste. Mix one pound of butter with the flour, add the sugar and spice; melt the other pound of butter, and mix it with the eggs; then mix all together, roll out thin, cut the paste into good-sized rounds, put them on a floured tin, and bake in the oven.

Currant Cake, with Drippings.—Mix well two pounds of flour, one pint of warm milk, and a tablespoonful of yeast. Let it rise about half an hour, then add one-half pound of brown sugar, one-quarter pound of currants, and one-quarter pound of good fresh beef-dripping. Beat the mixture well for a quarter of an hour, put it into a well-greased tin, and bake in a moderate oven.

Flannel-Cakes.—One quart of milk, three eggs, the yolks and whites beaten separately, a little salt, a small piece of butter melted, and as much flour as will make a batter. Stir the whites into the batter just before baking. If sour milk with soda is used, no butter is needed.

Corn Bread, Steamed (Quebecian Recipe).—Scald two cups of corn meal with boiling water, add another cup of meal and one of flour, two cups of sour milk, one cup of molasses, one teaspoonful of soda, and a little salt. Mix, and steam three hours.

For Scones without Buttermilk.—Put on a breakfastcupful of sweet milk to boil, stir in as much flour as will turn it all clean out of the pan; flour the pastry-board, and roll out thin; cut with a round cutter, and bake lightly on the griddle.

Jumbles.—Three pounds of flour, two pounds of butter, two pounds of sugar, six eggs well beaten, and six teaspoonfuls of rose-water. Boil well together. Bake in a quick oven.

MISCELLANEOUS TABLE-RECIPTS.

To Preserve Milk and Cream for Long Periods.—Add one ounce of sugar to one pint of milk, and boil it down to one-half. Run it into small bottles, and place them in a pan of cold water; put it on a good fire. Allow the water to boil for an hour, and then, while still hot, close the mouths of the bottles with very good and tight-fitting corks, and let them become cold. When cold, dip the cork and neck of the vessel in a ladle containing melted sealing-wax or common pitch, so as to render them perfectly air-tight. Cream is preserved by evaporating it down to a quarter of its previous bulk, without adding sugar, and then preserving it in bottles as directed for milk. The bottles containing it should, however, only be boiled for three-quarters of an hour.

Plain Omelet.—Beat up three or four eggs with one dessertspoonful of parsley very finely minced, and pepper and salt to taste. Put a piece of butter, the size of an egg, into a frying-pan; as soon as it is melted, pour in the omelet-mixture, and, holding the handle of the pan with one hand, stir the omelet with the other by means of a spoon. The moment it begins to set, cease stirring; but keep on shaking the pan for a minute or so; then, with the spoon, double up the omelet, and keep shaking the pan until the under side of the omelet has become of a golden color. Turn it out on a hot dish, and serve.

Poached Eggs.—Half-fill a frying-pan with boiling water; throw into it a saltspoonful of salt. Open each egg into a cup, drop each egg carefully into the water, which must not boil hard; they will take about three minutes to cook; then, with a pancake-turner, trim off the uneven edges of the whites; take each one up carefully, lay them on pieces of buttered toast or on slices of fried ham. Another way is to half-fill your pan with boiling water, put in as many small muffin-rings as the pan will hold—laying them flat—salt the water as above, and put an egg into each, which makes them even and round.

Suet to Keep for a Twelve-month.—Choose the firmest part, and pick it free from skin and veins. Put it into a sauce-pan, and set it at some distance from the fire, in order that the suet may melt without frying, or it will taste disagreeable. When it is melted, pour it into a pan of cold water. When it is caked quite hard, wipe it very dry, fold it in fine paper, and then in a linen bag, and keep it in a dry but not a hot place. When you wish to use it, scrape it fine, and it will make a nice crust, either with or without butter.

Eggs a-la-Larallette.—Pour into a flat tin dish cream to the depth of a quarter of an inch; bring to a quick boil, and then drop in the eggs, and cook until the whites are hard. Season to taste, and serve in the same flat tin dish.

FASHIONS FOR APRIL.

FIG. 1.—WALKING-DRESS, OF BLACK SERAM. Two narrow knife-plaitings are around the bottom. The front of the skirt is made of black brocade silk. The back has a plain full drapery, which falls nearly to the bottom. The bodice is plain-fitting in the back, has a full plastron-front, which is confined by a black velvet band, which is put on at the side-seam. Black velvet collar and cuffs. Black straw hat, bound and trimmed with black velvet, black ribbon, and a large red rose.

FIG. 11.—EVENING-DRESS, OF WHITE NUN'S-VEILING. The skirt is short, and is laid in box-plaits. On the plain spaces between the plaits, fall long loops of white ribbon. The tunic is fuller on the left side than on the right, and is

irregularly draped. Long loops-and-ends of white ribbon catch it up on the right side. The pointed bodice opens low down, V-shape, is laid in plaits from the shoulder down, and is filled in, in the lower part, with soft white silk, laid in crosswise gathers. The spotted lace chemisette is full and finished with a gathered ruffle at the throat.

FIG. III.—RECEPTION OR EVENING DRESS, OF LIGHT-BROWN STRIPED SILK. The skirt is edged with a narrow knife-plaiting. Two rows of wide lace show on the left side of the skirt; a full puffing falls over the top of the upper flounce. The drapery is full, deep, and shawl-shaped in front. At the back, it falls almost plain. The bodice opens V-shape over a scalloped plastron of velvet, above which is a full *crêpe-lisse* chemisette. The cuffs and collar are also of velvet.

FIG. IV.—WALKING-DRESS, OF PUCE-COLORED WOOLEN MATERIAL, DOTTED WITH SMALL FIGURES. The skirt is made with accordeon-plaits, which are only kilt-plaits, but made much smaller. The overdress is in one piece, buttons from the right to the left, and has no dart taken in on the right side; thus it falls loosely at that side of the waist. The drapery is gathered up under a horseshoe of oxidized silver. The buttons are of oxidized silver. Bonnet of purplish-brown felt, trimmed with a white dove.

FIG. V.—WALKING-DRESS, OF BLUE ALBATROSS. The skirt is in kilt-plaits. The tunic is simply draped, and short at the back. The jacket-bodice fits closely at the back, opens in front over a cream-colored surah chemisette, and has a broad blue velvet waistband. Straw hat, bound with dark-blue velvet, with a large yellow wing in front.

FIG. VI.—VISITING OR HOUSE DRESS, OF FOULARD. The accordeon-plaited skirt may be made of plain *écru* foulard or of pongee. The overdress is of *écru* foulard, sprigged with light-blue. The tunic is draped high on the left hip, with brown velvet ribbons. The bodice is slightly full in front, and is worn with a brown velvet Swiss bodice. Collar and cuffs of brown velvet. Brown straw hat, trimmed with *écru* feathers.

FIG. VII.—WALKING-DRESS, OF DARK-BLUE PERCALE SPOTTED WITH DARK-RED. The underskirt, which is full at the back, is finished with loops of the percale, which are loose and lined with dark-red. The overdress is rather square in front, and drawn far back. The panier-drapery comes from the right side, and reaches under the puffed back-drapery. The bodice is loose, and confined around the waist by a band. The triple cape has a high standing collar. Hat of dark-blue straw, trimmed with dark-blue ribbon and rosette and a red wing.

FIG. VIII.—WALKING-DRESS, OF WHITE CHINTZ, FIGURED WITH PINK ROSE-BUDS. The skirt is laid in double box-plaits. The overskirt is draped high in front, under the back-drapery. The bodice has a round basque, is finished with a waist-belt, and has a bretelle trimming of braid. White straw bonnet, trimmed with rose-colored surah silk.

FIG. IX.—WALKING-DRESS, OF DARK-BROWN DE-LAINE. The skirt is trimmed with five plain flounces. The overdress is of chestnut-colored de-laine, figured with brown. The vest, collar, and cuffs are of the plain brown, and the bodice, which opens over the vest, is of the chestnut-colored figured material. Dark-brown straw hat, trimmed with a twist of chestnut-colored surah and wild roses.

FIG. X.—VISITING-DRESS, OF FOULARD. The skirt has five flounces of dark violet-colored foulard, simply hemmed. The full panier-tunic is of heliotrope-colored foulard, spotted with violet, and forms a full drapery at the back. The deep-pointed vest is of the figured heliotrope-color, while the bodice and sleeves are of the plain violet-colored material. The bodice has a high standing collar, as well as a rolling collar, and is made with a small simulated basque. Hat of yellow straw, trimmed with a roll of violet velvet and a bunch of heliotrope feathers.

FIG. XI.—HAT, OF COARSE BROWN STRAW, trimmed with a twist-and-bows of Algerine material, striped with red.

FIG. XII.—PLASTRON, OF BROWN VELVET. The revers are edged with three rows of gold braid. The standing collar and front are of sulphur-colored surah. Lace or muslin may be substituted. These plastrons help to brighten up an old dress or give variety to a limited wardrobe.

FIG. XIII.—VISITING-DRESS, OF WHITE NUN'S-VEILING. The skirt is formed of two deep kilt plaited flounces, edged with myrtle-green velvet. The tunic in front is laid in plaits, edged with the velvet, brought up high back of the hips, and falls straight at the back. The bodice is close-fitting, has a myrtle-green vest, is laid in plaits in the back, showing a piece of the velvet, and has a deep habit-basque. Bonnet of white lace, trimmed with white and myrtle-green feathers.

FIG. XIV.—BONNET, OF BLACK STRAW, trimmed with black ottoman ribbon and a large bunch of cherries.

FIG. XV.—PLASTRON, OF BLACK VELVET. The collar is also of black velvet. The bib-part is silk-muslin, printed in colored flowers.

FIG. XVI.—SPRING TOILETTE. The dress is of queen's-gray camel's-hair. The jacket is of corded silk, of the same color, trimmed with lace and a chenille fringe, intermixed with steel beads. Black velvet collar. Hat with a full crown of black velvet, with fluted lace brim, and trimmed with gray feathers.

GENERAL REMARKS.—Nun's-veiling, albatross, and other thin woolen goods for summer frequently have small spots of chenille woven in. These spots are about the size of a small cherry, and of all colors, though shades of red seem to be the most popular; but heliotrope will be spotted with dark-violet, white with blue or red, pink with brown, etc.

Gauzes, grenadines, and other thin silk fabrics come either plain or figured, and make most useful summer-dresses. These are most pretty when trimmed with lace.

Pongees, foulards, and China silks are most popular for spring and even summer dresses. They are light, cool, and wear well. The newest foulards have small delicate figures on a plain ground, and these figured ones are often worn over plain skirts, or the dress may be all made of the figured material.

The cotton goods, this season, are exceedingly pretty, and, at a short distance, cannot be told from the foulards. They come in all the pretty colors—dark-red, crushed-strawberry, rich blues, dark or light, *écru*, pink, etc., with small flowers, leaves, sprays, spots, zigzags, clover-heads, carnations, rose-buds, etc. These dresses, when well made, are remarkably pretty, and, if trimmed with some of the cheaper laces and knots or loops of ribbon, are very stylish.

Ginghams have departed from the old homely styles of our childhood, and are now exceedingly fine, of the most beautiful colors, and also come with raised spots, lines, etc., embroidered in the weaving. These ginghams may be made in the same style as the percales, satens, and other cotton goods, with shirred bodices, etc., of which we spoke in the March number.

Tourneures are growing larger and larger, we regret to say, though the best-dressed women wear them only moderately large.

Dresses, plaited or gathered all around the waist, are new and popular for quite young people, and may gradually become the fashion for older ones.

Short mantles, visites, and rather short and jaunty jackets have replaced the longer ones of the winter, but they have the same general style.

Bonnets, and even hats, are frequently worn with quite a sharp point in front. The trimming is high, and the bonnet close to the sides of the face.

The hair is more and more worn high, especially for full-dresses.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The spring styles in dresses prove that my predictions respecting the return of fashion to simplicity of cut were correct. It is many a long year since skirts were made with as little trimming as they are now. In some walking-costumes and demi-toilette dresses that I have been shown, the skirt is simply laid in box-plaits from waist to hem. A round waist, either drawn or laid in folds, is finished with a wash of broad watered ribbon. In nun-a-velling, this style makes a pretty demi-toilette for a young girl. I have also seen velvet dresses made in this style, with a separate and detachable train lined with satin. The materials for the ball-dresses for the after-Lent parties are very tasteful and pretty. Crêpe de Chine, and a French imitation of Chinese crape, are very fashionable; they come in all the pale evening dress shades. Shrimp-pink in crêpe de Chine or in Sicilienne is a very favorite color. Worth is combining the delicate tints of blue and pink in crape with faille of the same color for ball-dresses. The crapes and Siciliennes plait very beautifully in close fine knife-plaiting, and underskirts in that style are made up with short draped overskirts and round drawn baby-waists. A very tasteful way of making an evening-dress of white crape or white Sicilienne is to dot the overskirt with good-sized pearl beads. The underskirt is cut into scallops around the edge, these scallops being each finished with two rows of pearls. At the back falls a separate train, laid in flat folds and cut square at the end. The corsage is trimmed with fringes of pearls. Shrimp-pink crape is sometimes made up with trimmings of looking-glass beads, and the round waist has a belt fastened with a buckle in khine pebbles. For combination with the favorite crape for walking-dresses, a shot silk, brocaded in a scale-pattern with satin lines, is shown. One of the colors in the changeable silk must match the hue of the crape. Thus a dress in pale-blue and moss-green shot silk, brocaded with curved lines in moss-green, is made with full panter-drapings at the side of the skirt and a plaited train at the back. The front of the underskirt is in knife-plaited moss-green crape. A brighter green, called "May moss," in ottoman silk, is combined with shrimp-pink crape.

Dresses in faille or ottoman have vests and skirt-fronts in velvet, embroidered by hand or covered with rich passementerie in silk and beads. Every part of the costume must be in precisely the same tint. I was lately shown a dark seal-brown dress made in that style, with the velvet vest and skirt-front embroidered by hand in silk with clusters of filberts with their stems and leaves, the design being very novel and artistic. Vests of antique embroidery in gold and colors on a cream-white ground are sometimes used on dresses of dark-brown, dark-green, or black faille. Bead passementerie and embroideries in colors matching the hue of the material are much in vogue for trimmings. There is, in fact, a tendency to wear too many beads: some of the new spring wraps are entirely covered with small beads, and bonnets are shown to correspond. Some ladies wear in demi-toilette three rows of opaque beads, each something larger than a pea, and matching the dress in color, around their throats and wrists.

The basque or deep-skirted corsage has entirely disappeared in favor of round waists and of corsages slightly pointed in front and at the back. Skirts are now made very full around the waist, being drawn in close gathers or laid in very close plaits. This style is of course very trying to a stout figure, but it throws into admirable relief the slender supple waist of a young girl. In fact, I am afraid that Queen Fashion has rather neglected her older subjects this season. Materials and shaping are alike far more advantageous for young girls than for married ladies.

In undergarments, some beautiful novelties are shown.

The chemise is now made wholly without plaits or gathers, the top of the garment and the edge of the skirt being bordered alike with a narrow fine hand-embroidery executed on the material, and finished with a frill of very narrow Valenciennes. A more elegant article has roses or daisies, in Valenciennes lace, let into the cambric in place of the embroidery. The monogram of the wearer is worked at the left side, a little below the band. Very stylish ladies now have a corset in satin to match each of their dresses, and also a surah petticoat trimmed with imitation Valenciennes lace and insertion. These sets are very pretty, but are also costly. Even the flannel underskirt is worn of the same hue as the corset and surah petticoat. Then, what with the silk stockings and satin slippers of the precise shade of the dress, a modern Parisian belle may truly be said to be dressed "en suite"—that is to say, to match throughout.

Very little modification is to be noted in the shapes of the earliest bonnets of the season. The capote form continues popular, and small and modified poke-bonnets are also seen. Ostrich-tips, in a contrasting hue with that of the bonnet itself, and satin ribbon, also in some brilliant contrasting hue, are the favorite trimmings. Very large cockades, formed of loops of bright-colored satin ribbon, are sometimes set at one side of the front of the brim of a capote bonnet.

Morning-dresses are still cut Princesse, and are trimmed with ruffles of white imitation lace. It is as yet too early in the season for the comfortable and favorite plush to be wholly abandoned. Some of the later plush morning-dresses open up one side instead of in front, the opening being filled in with flounces of white imitation lace. Pekin silks in stripes of faille and satin, and in delicate contrasting hues, make very elegant morning-dresses when made up with much frou-frou of lace and fluttering of satin ribbon. More useful morning-dresses are in cream-white flannel, with collar, cuffs, and buttons of dark-blue or olive-green velvet. Also a pretty style is in steel-gray cashmere, made with a matinée, which has a full-plaited vest of scarlet surah. The skirt has four plaited flounces piped with scarlet, the short looped overdress being finished in the same way. A cream-ground mousseline de-laine, figured with small flowers in their natural colors may be trimmed with bands of sapphire-blue velvet.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

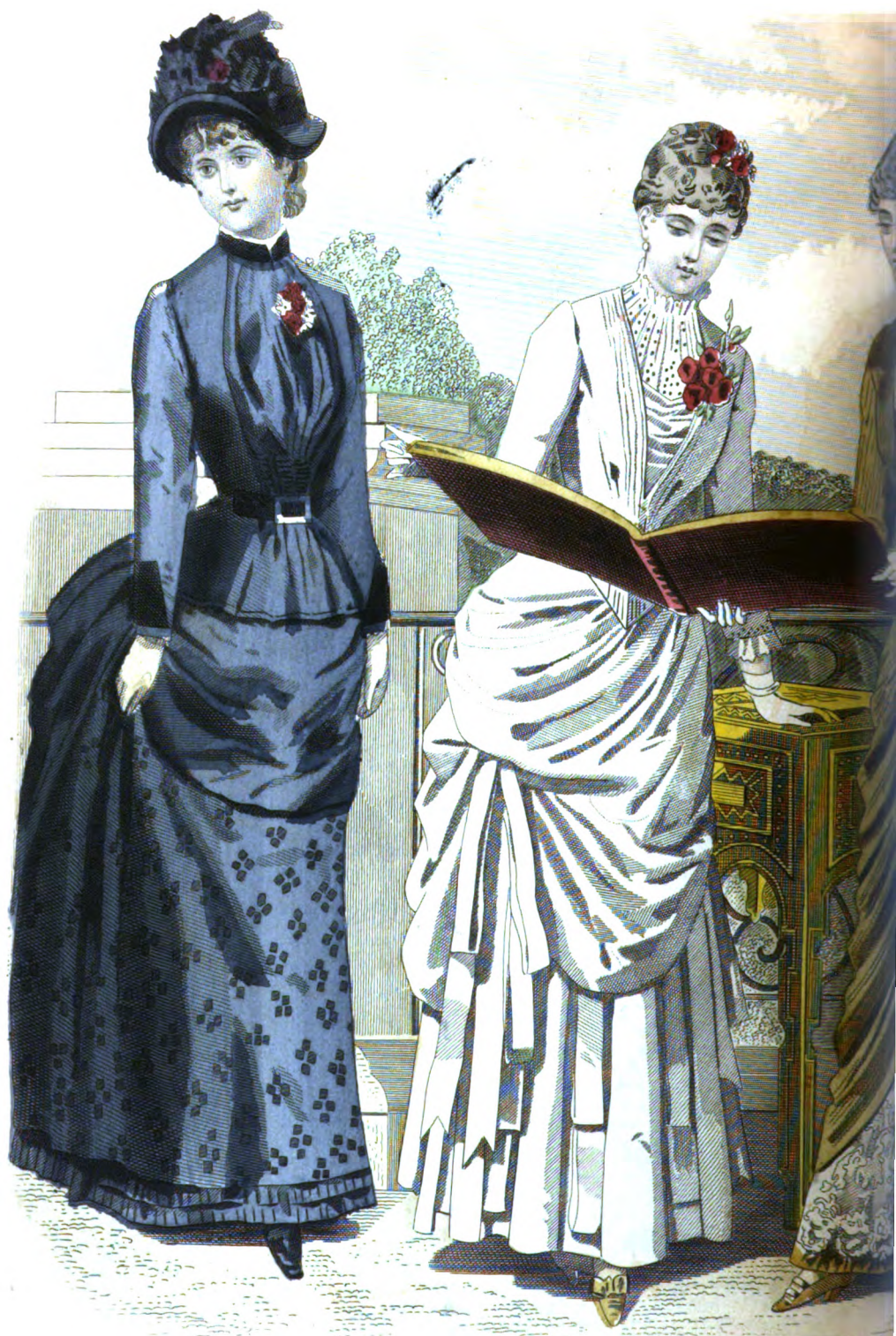
FIG. I.—BOY'S SUIT, OF DARK-BLUE FLANNEL. The knickerbockers garter just below the knee. The blouse is made full, and has a waistband edged with cord.

FIG. II.—GIRL'S DRESS, OF THIN BROWN WOOLEN MATERIAL, SPOTTED WITH RED. The skirt is laid in knife-plaits. The waist is plaited back and front into a plain brown silk yoke, and the wide wash is of plain brown silk. Straw hat, trimmed with brown and red ribbons. This model would be very pretty made with plain and figured percale or chintz.

FIG. III.—GIRL'S DRESS, OF ÉCRU ALBATROSS. The skirt is laid in box-plaits. The waist, back and front, is full from a rounded yoke, and is gathered in at the waist. Wide surah wash, of the color of the dress. White embroidery is placed around the yoke, and forms cuffs. Cream-colored straw hat, trimmed with light-blue ribbon and feathers.

FIG. IV.—YOUNG GIRL'S HAT, OF BLACK STRAW, trimmed with ribbon in gay-colored cross-stripes, and with bright wings.

FIGS. V AND VI.—CHILD'S COLLAR AND CUFF, of plain white muslin and white embroidery.



LES MODES PARISIENNE
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[See the Story, "Their Compact."]

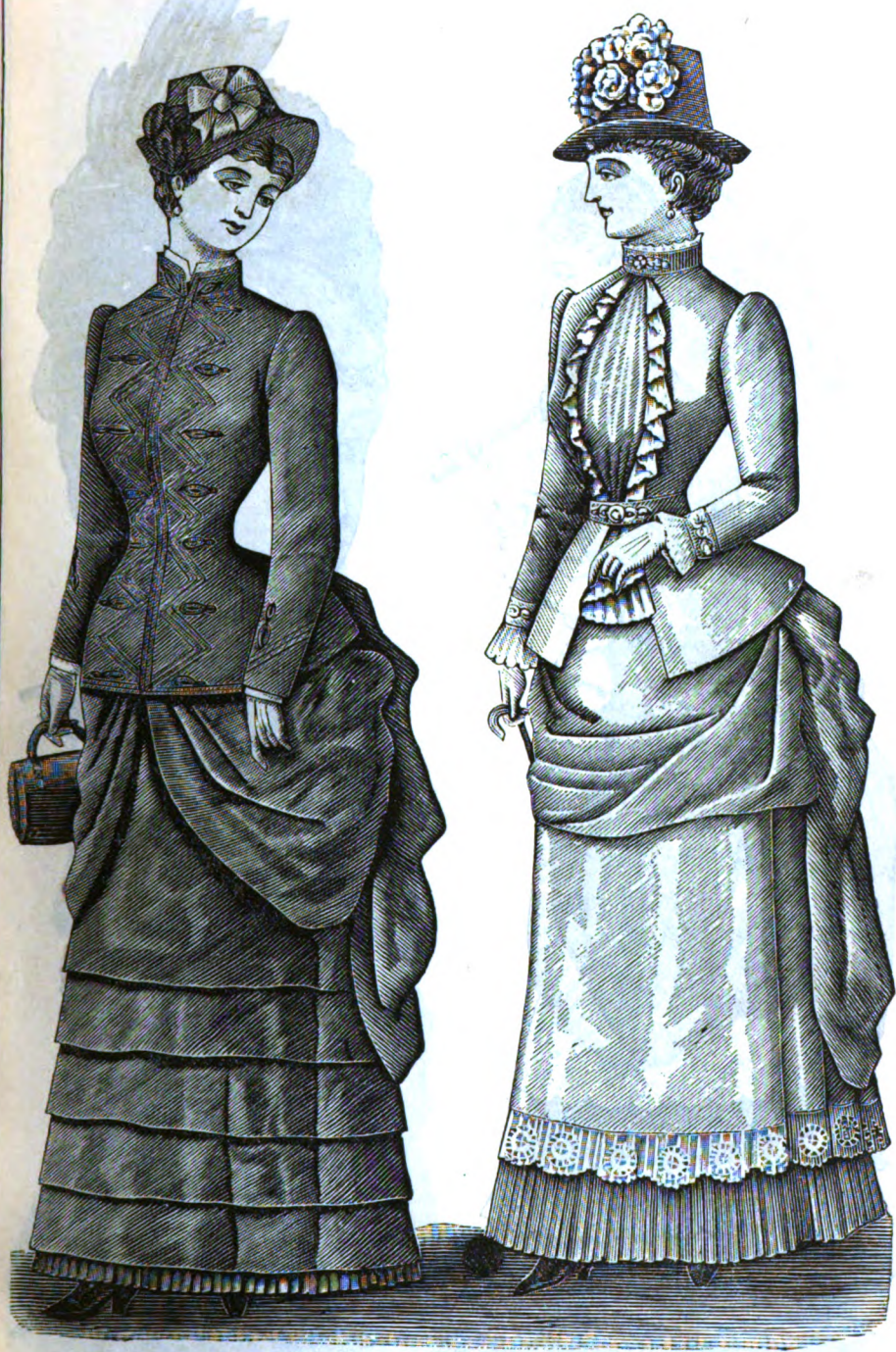
CAUGHT IN A SHOWER.



CHILDREN'S FASHIONS FOR MAY. JET AND VELVET COLLAR. HAT.



HOUSE-DRESS. WALKING-DRESS.



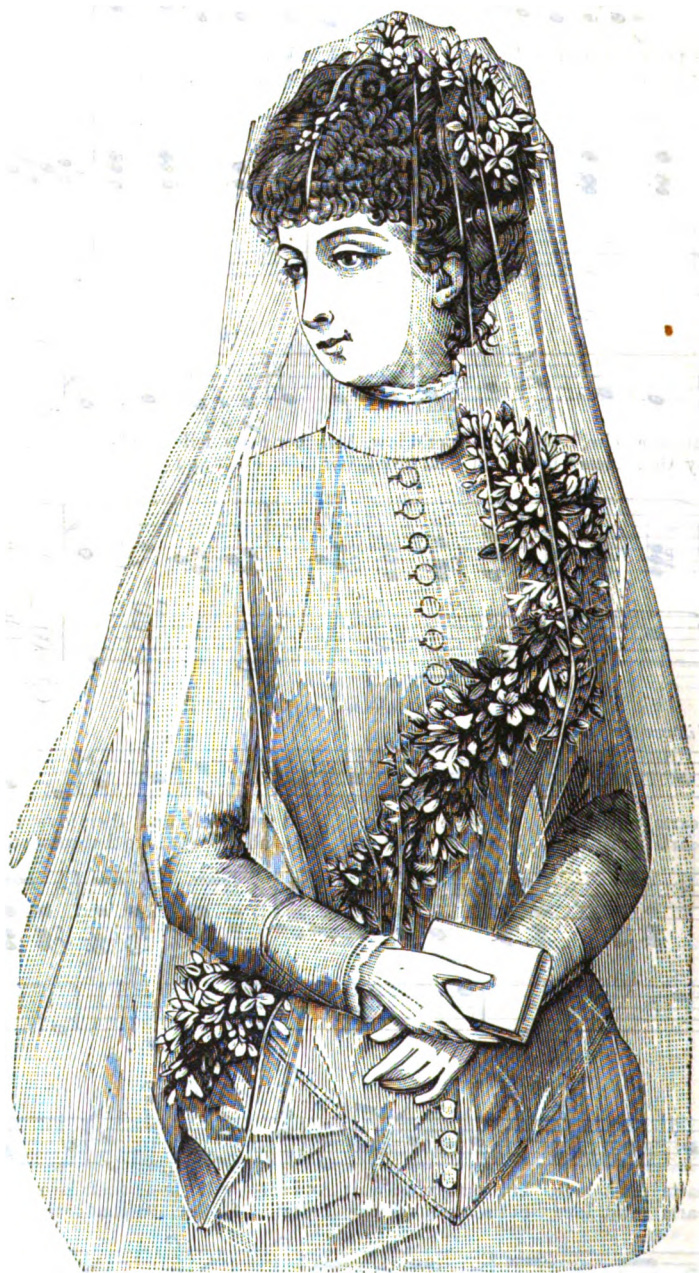
TRAVELING-DRESS. VISITING-DRESS.



PROMENDAE-DRESS. BONNETS.



HOUSE-DRESS. NEW-STYLE HATS.



NEW STYLE FOR BRIDAL-DRESS.